

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK
conductor

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SATURDAY, JANUARY 14, 1989

8:00 PM

MacMILLAN THEATRE

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PROGRAM

Symphony No. 49 in F minor (La Passione)

FRANZ JOSEPH HAYDN
(1732-1809)

Adagio
Allegro di molto
Menuet
Finale: Presto

Piano Concerto in D minor, K. 466

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro
Romanze
Rondo

Donna Mak, piano

* * * INTERMISSION * * *

La Valse

MAURICE RAVEL
(1875-1937)

Les Préludes

FRANZ LISZT
(1811-1886)

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This evening's performance is being recorded by
CJRT-FM for future broadcast.

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TONIGHT'S CONDUCTOR

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Michel Tabachnik recently conducted l'Orchestre de la Radio-Télévision de Luxembourg and l'Ensemble Orchestral de Paris. He was commissioned by Radio France to compose a work for soloists, choir, comedians and orchestra which is destined for performance as part of the celebrations of the 100th anniversary of the French Revolution. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Québec.

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TONIGHT'S ARTIST

DONNA MAK began her musical studies at the age of seven and has since obtained her ARCT in piano performance from the Royal Conservatory of Music. She has received awards from the Kiwanis Music Festival, the Baldwin Competition, and the Canadian Music Competition, and has performed with the Kitchener-Waterloo Community Orchestra, the Kitchener-Waterloo Youth Orchestra, and the Courtenay Festival Orchestra. In May of 1988, she performed as winner in concert at the opening of the Guelph Spring Festival. Currently in her second year of the Bachelor of Music in performance program, Donna Mak is a student of Marietta Orlov.

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NOTES

Symphony No. 49 in F minor (La Passione)

FRANZ JOSEPH HAYDN

This symphony, entitled *La Passione*, dates from the late 1780's, and belongs to a group of works with seemingly programmatic titles. The title, however, may have been added at a later date, and it is doubtful that Haydn had any program in mind when he composed this piece. Unlike most classical symphonies, Haydn employed the so-called church sonata form, beginning with a slow movement. More characteristic are the wide leaps of the opening theme and the bold contrasts throughout the work. The symphony was immediately popular throughout Europe, a rarity for any work during this period.

Piano Concerto in D minor, K. 466

WOLFGANG AMADEUS MOZART

One of the most dramatic of all Mozart concertos, this work dates from the same decade as the Haydn symphony. It was premiered on February 11, 1785, with the composer at the keyboard. As usual, he was still busy composing just prior to the performance, and as a result, none of the solo piano cadenzas were copied into the score, since Mozart himself would improvise them at the concert. Two cadenzas do survive, written by the young Beethoven, who also performed this concerto. Despite the haste, the score is beautifully crafted, especially the lyrical second movement, the Romanze. This work is the model of symmetry and balance, between the soloist and orchestra, within each movement, as well as in the overall structure, characteristics which have made the piece a model of the Classical concerto.

La Valse

MAURICE RAVEL

In the spring of 1920, Maurice Ravel completed the orchestral work *La Valse*, a piece he had begun before the war, under the title *Wien* (Vienna). Originally planned as a ballet, Ravel intended the work to be "a kind of apotheosis of the Viennese waltz..." set in the Hapsburg Imperial Court about 1885. After the 1920 premiere, critics regarded the work as nothing more than an elaborate imitation of the Straussian waltz. These critics seemed to have overlooked the composer's masterful treatment of the waltz rhythm, and the satirical element of the ruin of the Hapsburg Empire in the war. Ravel used a large orchestra, creating a particularly lush sound. Perhaps because of the effect of the war on the sensitive artist, the themes are more angular, and the sound more frenzied than in some of his other compositions. *La Valse* received one of its premieres as a ballet in November of 1928, two days before the premiere of another of Ravel's famous works, *Bolero*.

Notes by DIANE ENGLISH

Les Préludes

FRANZ LISZT

Liszt is the inventor of the symphonic poem, of which he composed twelve. The objective was to create a work of symphonic proportions but freed from the then almost standard symphonic shape as set by Haydn, Mozart and Beethoven. For many composers of Liszt's time, but not all of them for which we must be thankful, it was the age of "programme music" wherein musical works were either prompted by extramusical stimuli - a tale, picture, state of mind, historical event and so on - or, once composed were given fanciful titles to convey to the listener who might need such aid the poetic idea that the composer wished to portray. The new bourgeoisie was not artistically sophisticated - abstractions were something beyond comprehension - and it needed handles to grab on to (as Bunthorne, in Gilbert and Sullivan's *Patience*, instructs his adoring female admirers before he recites his new poem, "To understand it, cling passionately to one another and think of faint lilies"). Consider also those many 19th century paintings, the steel engravings of which hung in so many suburban parlours, that told stories - "Derby Day", "The Railway Station", "And when did you last see your father?" to name but a few. Programme music, then, whether symphonies such as Berlioz' *Symphonie Fantastique*, overtures like Tchaikovsky's *Romeo and Juliet* and symphonic poems abounded. Much has perished with time so we can say that good programme music is good in spite of the programme, not because of it!

For his symphonic poems Liszt evolved a system which he called "metamorphosis of a theme". It is derived from variation: starting with a basic germinal motif (as in *Les Préludes*) or motifs, he transforms it (or them) into other themes as the poetic climate demands. It is a potent idea and was soon picked up by other composers even for non-programmatic works - Brahms, whose skill at variation was prodigious already, made splendid use of it (the third movement of his Second Symphony is a good example). In *Les Préludes* the single short motif spawns three distinct themes, and they in turn produce others.

Composed originally in 1848 as the introduction to the choral work, *The Four Elements*, it was redrafted later to correspond to Lamartine's *Méditations Poétiques*, and first performed in Weimar, 23 February, 1854.

"What is our life but a series of Preludes to that unknown song, the first solemn note of which is sounded by Death?" The four "preludes", all connected into one movement, are: Moods of spring and love; Storms of life; Comfort in love, Peaceful idyl; and finally Strife and victory.

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NEXT UNIVERSITY OF TORONTO SYMPHONY CONCERT

SATURDAY, APRIL 1, 1989
MacMillan Theatre at 8:00 pm

BEETHOVEN	Symphony No. 7 in A Major, Op. 92
Concerto	TBA
COULTHARD	Quebec May
BRAHMS	Schicksalslied

\$9/\$6 students, seniors

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COACHES

Lorand Fenyves, Professor Emeritus (strings)
Eugene Rittich, Adjunct Professor (woodwinds and brass)

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Van Armenian
Scarborough, Ontario
John Bailey
Toronto, Ontario
Jeremy Bell
Mississauga, Ontario
** Krista Buckland
Toronto, Ontario
Vivian Chon
Willowdale, Ontario
** Jared Erhardt
Calgary, Alberta
Sheldon Grabke
Springside, Saskatchewan
Helen Hong
Toronto, Ontario
Xiao Liao
Toronto, Ontario
Lenore McIntyre
Windsor, Ontario
Peter Soltysiak
Toronto, Ontario
Michelle Speller
Burlington, Ontario
Rudolf Sternadel
Kingston, Ontario

Violin II

Chris Bancej
Thunder Bay, Ontario
Mariola Frackowiak
Toronto, Ontario
Karen Graves
Dartmouth, Nova Scotia
Ananya Menon
Toronto, Ontario
Diane Nam
Richmond Hill, Ontario
Stevan Pepa
North York, Ontario
Brian Power
St. John's, Newfoundland

Malou Sobrevinas
Toronto, Ontario
Claudia Stecker
Rexdale, Ontario
+ Andrea Weber
Elmira, Ontario
+ Janetta Wilczewska
Don Mills, Ontario

Viola

* Kenji Fusé
Toronto, Ontario
Kathryn Jensen
Toronto, Ontario
Larysa Kozak
Sudbury, Ontario
Bridget LaMarch
Toronto, Ontario
Donald Lyons
Toronto, Ontario
Angela Quiring
Toronto, Ontario
Greg Shechosky
Toronto, Ontario
Rudolf Sternadel
Kingston, Ontario

Violoncello

Shin Aoyama
Toronto, Ontario
+ Irina Grunberg
Toronto, Ontario
+ Greg Hubert
Toronto, Ontario
Darach McGee
Toronto, Ontario
Thomas Phillips
Mississauga, Ontario
Rosemary Thomson
St. Catharines, Ontario
Hoy Wah Wong
Toronto, Ontario

Double Bass

Thomas Artiss
St. John's, Newfoundland
Jonathan Chalaturnyk
Toronto, Ontario
Stephen Haynes
Toronto, Ontario
Brian Joyce
Dartmouth, Nova Scotia
Greg Sheldon
Medicine Hat, Alberta
Robert Sidorchuk
Toronto, Ontario
Stefan Valentyne
Toronto, Ontario
* Edouard Wingell
Toronto, Ontario

Flute

Michael Downie
Dartmouth, Nova Scotia
Elizabeth Fekete
St. John's, Newfoundland
Kevin O'Donnell
West Hill, Ontario
Troy Whynot
Bridgewater, Nova Scotia
Marlene Pires
Kitimat, British Columbia

Piccolo

Michael Downie
Dartmouth, Nova Scotia

Oboe

Lawrence Charge
Edmonton, Alberta
Caroll Kim
Toronto, Ontario
Piotr Twardowski
Toronto, Ontario
Pippa Williams
Vancouver, British Columbia

English Horn
Caroll Kim
Toronto, Ontario

Clarinet
Grzegorz Frackowiak
Toronto, Ontario
Mark Jealouse
Oshawa, Ontario
Sharon Pearson
Winnipeg, Manitoba
Katherine Pfeiffer
Dundas, Ontario
Mark Thompson
Dundas, Ontario

Bass Clarinet
Mark Jealouse
Oshawa, Ontario

Bassoon
Sterling MacNay
Warton, Ontario
Darrell Steele
Winnipeg, Manitoba
Catherine MacDonnell
Stoney Creek, Ontario

Contra-bassoon
Catherine MacDonnell
Stoney Creek, Ontario

Trumpet
Norman Engel
North York, Ontario
Victoria Hall
Hamilton, Ontario
Margaret Wolf
Toronto, Ontario

Horn
Elke Eble
Scarborough, Ontario
Susan Mawdsley
Calgary, Alberta
Darcy McFadyen
Scarborough, Ontario
Corinne Millsip
Vancouver, British Columbia
Katherine Robertson
Niagara Falls, Ontario
Julia Yang
Scarborough, Ontario

Trombone
Kevin Hayward
Devonshire, Bermuda
Donald Rayment
Brantford, Ontario
Robert Tilley
Toronto, Ontario

Tuba
Alex Kidston
Swastika, Ontario

Percussion
Kathleen Armstrong
Toronto, Ontario
Chris Braun
Waterloo, Ontario
John La Porte
Toronto, Ontario
Andrew Morris
Iroquois Falls, Ontario
Gabor Taryan
North York, Ontario
Catherine Thompson
Willowdale, Ontario
Steven Wassmansdorf
Toronto, Ontario

Harp
Lori Gemmell
Toronto, Ontario
Agnes Lee
Toronto, Ontario

** Concertmaster
+ Co-principal
* Principal

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Special thanks to ...

Violists:
Julian Knight
Liz Morris

Cellists:
Denis Brott
Ronald Chambers
David Evenchick
Vladimir Orloff

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1988/89 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Joe Lesniak & Scott Thom, Technical and Production Assistants, MacMillan Theatre
Brian Joyce, UTSO Manager
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

SUNDAY,
JANUARY 15

WIND SYMPHONY

Stephen Chenette, conductor

"Nineteenth Century Band Music" -- Works by Saint-Saëns, Beethoven, and Ives followed by "Happy Birthday, Leonard Bernstein" -- a tribute to Bernstein, in his 70th year.

2 pm MacMillan Theatre \$4 G.A.

THURSDAY,
JANUARY 19

THURSDAY NOON SERIES RECITAL

A program featuring performances by student chamber ensembles, with British composer

Robert Saxton

12:10 pm

Walter Hall

Free